

Justice Arts: Making the arts accessible to people in the juvenile and adult criminal justice system

A feasibility study for the creation of a national network

Summary report June 2016

Authored for:

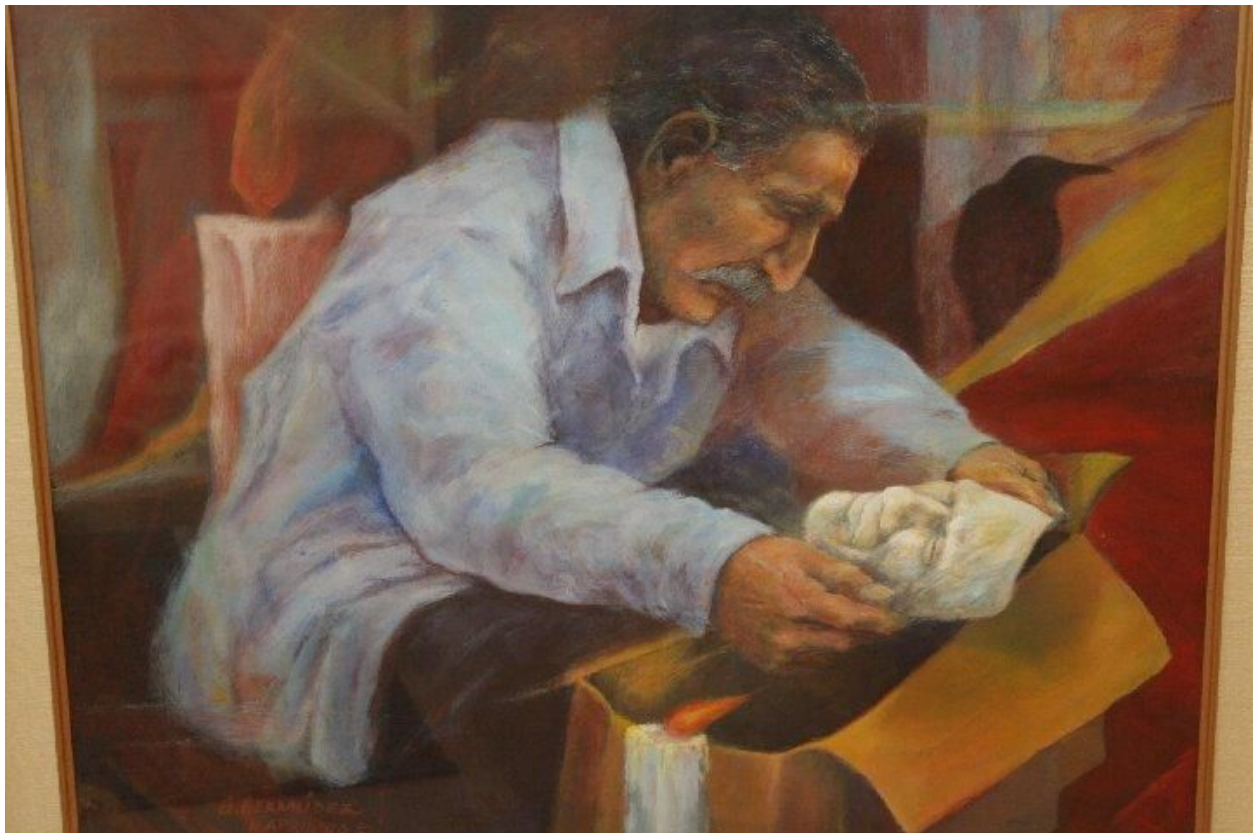
California Lawyers for the Arts

With support from the National Endowment for the Arts, the Quentin Hancock Fund and the Wallace A. Gerbode Foundation

Authored by:

Amanda Berger, independent consultant

Grace Kong, independent consultant



Reflections, by Guillermo Willie, Arts in Corrections alumnus

"If you want to have the expectation that people are going to do something different after prison then they have to do something else differently internally--the arts allow people to do that. Art creates a gateway to formal education." Arts Practitioner

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Introduction

In June 2015, more than 220 people from 22 states gathered at the University of San Francisco to participate in a four-day conference to share stories, best practices and work they were doing in adult and juvenile prisons and correctional facilities throughout the United States and in England. This conference, “Arts in Corrections: Opportunities for Justice and Rehabilitation,” was presented by California Lawyers for the Arts and the William James Association with the support of the National Endowment for the Arts, the California Arts Council and the California Department of Corrections and Rehabilitation, as well as the University of San Francisco and several private foundations.

During the conference, a group of approximately 40 persons met in two facilitated sessions to discuss the possibility of creating a national network. A smaller group volunteered to participate in an informal steering committee to investigate the needs and benefits of such an organization. In the fall of 2015 the steering committee designed an electronic survey to receive feedback about this concept from a larger number of practitioners around the country. They received 205 responses, with 94% saying that they would support or join such an organization--a strong mandate to explore next steps to create a national network that will help artists and programs:

- To share best practices
- To share strategies for fundraising, organizational development and other issues associated with sustainability
- To share evaluation tools
- To stay connected across regions and states
- To build community and break the isolation often associated with working in adult and juvenile prisons and correctional facilities
- To connect to the broader movement for criminal justice reform

With support from the National Endowment for the Arts, the Quentin Hancock Fund and the Wallace A. Gerbode Foundation, California Lawyers for the Arts contracted with Amanda Berger to produce this study. Amanda planned a series of “deeper dive” interviews with practitioners, former participants, foundation staff and arts network leaders to explore the feasibility of establishing a national network and to explore promising practices for flexible but highly functional collaborative structures. Amanda Berger was hired given her extensive background in the design and management of collaborative efforts around the country and her work with programs in two state prisons in California. Amanda contracted with Grace Kong, who has a lengthy background in the development of networks that strengthen community engagement, especially with low income, people of color led organizations.

Amanda and Grace worked with the steering committee to develop an interview protocol that would ask specific questions geared towards the experience of practitioners/alumni, foundation staff and network leaders in the field (Appendices C, D and E). With the help of the steering committee, Amanda and Grace carefully crafted a list of interviewees that reflected a rich diversity of people and organizations including:

- Practitioners from a variety of geographic regions
- Practitioners from independent organizations, college and university affiliations and newer, more emergent groups
- Formerly incarcerated participants
- Public and private foundation staff
- Staff with arts networks that are regional and national
- Consultants with a lengthy history in the documentation of arts in corrections work

Over the course of two months they interviewed 32 people by telephone (Appendix A). This report is a summary of their most salient findings. It reflects a “high level” description of the process and preliminary findings with a particular focus on:

- Trends re: agreement on the values and functions of a national network
- Trends re: cautions, challenges, and areas for more conversation
- Recommendations going forward
- Models of networks for consideration going forward (Appendix B)

This has been an exciting and compelling project to work on. Amanda Berger and Grace Kong would like to thank California Lawyers for the Arts for the opportunity to participate in such a heart-felt and important endeavor. Special thanks to all the people who offered their valuable time for the interviews.

Amanda Berger and Grace Kong, Consultants, June, 2016

The Steering Committee has included:

Jonathan Blanco - Oregon State Penitentiary Hobby Shop
 Vee Bravo - Tribeca Film Institute
 Laurie Brooks - William James Association
 Nathalie Costa Thill - Adirondack Center for Writing
 Craig Cullinane - Rehabilitation Through the Arts
 Lesley Currier - Marin Shakespeare Company
 Weston Dombroski - California Lawyers for the Arts
 Cynthia Gutierrez - Barrios Unidos Prison Project
 Freddy Gutierrez - Community Worker, Performing Artist
 Wendy Jason - Prison Arts Coalition
 Illya Kowalchuk - Pop Culture Classroom
 Laura Pecenco - San Diego Miramar College; Project PAINT: The Prison Arts INiTiative
 Alma Robinson - California Lawyers for the Arts
 Victoria Sammartino - Voices UnBroken
 Beth Thielen - Rauschenberg Fellow
 Ella Turenne - Artist, Activist, Educator; Occidental College
 Treacy Ziegler - An Open Window

The value of making arts accessible

Interviewees were asked to complete the sentence, “**The value of arts in corrections/prison is, or the purpose of bringing arts into corrections is...**” Their responses illustrated the passion that people feel for this work as practitioners, participants, and funders who support the work. All of the interviewees, practitioners, alumni, funders, peer networks and organizations communicated enthusiastic support for the work of making arts accessible to those incarcerated. They all agreed that its impacts are transformative, facilitating improved outcomes and experiences during and after incarceration for the participants and for our society.

Some examples of interviewees’ responses include:

“.... The arts contain the power to transform people’s inner life in ways that nothing else can.” Practitioner

“I see it as a way to rehabilitate prisoners and to improve lives and improve society. The arts make things safer inside and build skills and self-reflection. We are interested in rehabilitative programming that treats prisoners and people with dignity and respect--- arts in prisons can do that.” Funder

“The arts allows the folks inside to address the trauma and the joy that they have experienced in their lives and transform that into a positive direction.” Funder

“.... Art is a free form of expression that allows people inside to put their true self out there. In the course of doing it, art will cause a person to see himself honestly. It brings change.” Former participant

“Our folks are not artists but the impact on people that the process offers is huge-- it reconnects people to something positive and to a feeling of pride and self worth. Art offers a non-professional way to make changes in people. It is non-judgmental, and that is huge.” Practitioner

Trends

The promise of a national network

Across sectors, common themes aligned around the value, purpose, and function of a national network. Overall, there was tremendous excitement and support around the promise of what a network could provide to advance this work and field.

Strengthen Community

- **Build community, Break down isolation:** Working in correctional and prison settings can be an isolating and difficult experience for people doing the work.

The harsh conditions, lack of resources and lack of validation for the work are too often a common experience for practitioners. This isolation also inhibits the sharing of stories, moral support and program ideas. There is a strong consensus and appetite for authentic community and a national forum and space to bring together those working to make arts accessible to people who are incarcerated. A national network will not only create opportunities for relationships but also foster cross sector learning. **There is nothing that currently fills this need.**

- **Create an inclusive community:** There was agreement that the network should be inclusive and reflective of the multi-faceted work being conducted across a variety of sectors and communities including:
 - The many types of institutions in the criminal justice system including the federal and state facilities, local jails, juvenile facilities and re-entry programs
 - The many types of practitioners, staff, volunteers and institutions who work in them, including solo practitioners, collaborations, organizations of all sizes, and colleges and universities
 - The broad range of sectors involved, including practitioners, funders, and institutional staff, as well as program participants and alumni
 - The many creative disciplines and mediums including visual (painting, drawing, block printing, etc.), performing (theater, rap, dance, music, etc.), and writing (poetry, narrative, etc.)
 - Diverse generations, race, and identities as well as geographic regions, urban and rural communities.

Deepen Leadership, Skills, and Capacity

- **Facilitate peer leadership, learning, and connection:** There was a high degree of consensus about the need for in person learning exchanges to facilitate program ideas, emerging practices and the nuances of working in a correctional setting. The challenges faced by artists working in this space are unique and can only be addressed by others who have had similar experiences. Interviewees consistently supported the creation of a moderated listserv, in person learning exchanges, convenings and a yearly or bi-annual national conference. They were also interested in regional gatherings if resources existed to support them.
- **Deepen skills and capacity through training:** Interviewees identified a number of key areas for training and capacity building;
 - Sharing promising practices, program information and story telling for a younger generation of practitioners coming up in the field as well as sharing arts and performance concepts, projects, installations, etc.
 - Fund development, organizational development, and the nuts and bolts of building and managing a program in an adult or juvenile correctional setting
 - Volunteer training programs including workshops that address race, power and privilege dynamics

Leverage Information and Resources

- **Be a hub for information:** There was strong agreement that this field needs a place to find, share, consolidate, and exchange information with others doing the work. More specifically, interviewees cited the need to aggregate all the programs and work that's happening, to share and exchange what works and what's challenging, and to facilitate partnerships and collaboration. Currently nothing comprehensive exists to support this.
- **Facilitate fundraising:** Not surprisingly, each interviewee mentioned fundraising. There is hope that in the national arena, a national network could possibly garner the attention of larger national foundations and/or public funds and play a role to facilitate funding opportunities for local groups.
- **Utilize and leverage evaluation:** Evaluation was often raised in tandem with fundraising. Many see the need for evidence and data to strengthen the case and messaging to advocate for funding. This function and need is huge, both in aggregating what evaluation already exists in different states, and in initiating new funding for evaluation and research efforts.

Build the Field

- **Seize the opportunity moment:** Several people described an upsurge in energy around criminal justice, and said that we are in a special time, a window of opportunity to act. Some people interviewed who have worked in the field since the 1970's said there is an unprecedented interest in the work evidenced by conversations about criminal justice in the media, in political circles and among young activists. There is clearly an increase in the number of people interested in volunteering in correctional settings. Around the country, there seems to be a burgeoning interest in programming that "heals" versus policies of blanketed punishment, possibly making room for more arts efforts. Thus, this is a key moment to mobilize energy and resources around these programs.
- **Raise the credibility and visibility of the field:** With so many efforts of different scale, from sole practitioners to established organizations to public-private collaborations across the country, the network could raise the visibility of the collective field by aggregating evaluation materials, sharing research methodologies and helping to create some common language and messages across programs and regions.
- **Support local needs:** Putting the needs of the local and regional practitioners and organizations at the center of the network. This includes space to learn and exchange with others, access to resources, fundraising support, training, communications, and other direct needs. A national network needs to be led by voices from the ground up with a robust continual feedback loop.
- **Use a focused advocacy approach:** Interviewees were asked, "Do you think a national arts in corrections/prison network should have an advocacy arm and connect to the broader Criminal Justice Movement?" There was a spectrum of strong responses but what most agree on is that a national network's approach on advocacy must be very clear and focused from the start. There was also agreement that a national network should amplify the importance of the field and the work and then make the case for financial support.

Most interviewees felt that advocacy should be limited to making the case for “arts in prisons/corrections” and at least in the beginning of this network, not take on broader criminal justice issues (ending solitary confinement, sentencing reform, abolition etc.)

“Now is a very different moment, there is a lot more energy and opportunity. The idea exchange is needed, ways to break down isolation and to bring in younger people in the field.” Practitioner

“I think the time is so right--we would so benefit from this (network)! We have great national speakers and between the increasing success of the programs in California and other places we could elevate this movement with proven outcomes, evaluation etc.” Funder

“There has to be a very welcoming, inclusive, community of people. This really has to serve a broad variety of people. We need to be inclusive of regions, states, types of institutions etc. I feel that is hugely important.” Practitioner

“Part of why this is so important is there isn’t anything out there. This network should allow people to be creative and think out of the box, but also to come together, think together and influence policy together---that’s different, it just doesn’t exist right now.” Practitioner

“There is a need in our field to have a community that helps us take care of ourselves. I’ve seen people really suffer out of our desire to be of service...We don’t have to sacrifice ourselves, we need to care for one another. “ Former participant

Challenges, Cautions & Areas for more conversation

A successful network is defined as much by what it does well, as by the pitfalls it avoids and how it manages discord, disagreement and struggle. While there was significant alignment as described above, there were many questions raised about a national network and who and how it serves the field. Learning from unsuccessful efforts to create a national network of arts in corrections in the past, interviewees were especially cautious about the design of this network with a need for close attention paid to its vision, staffing and capacity. The interviews also captured rich and honest comments regarding “difficult” conversations that still need to be conducted around race, power and privilege and what it means to work across these differences amongst potential members of the network, formerly incarcerated alumni and incarcerated participants (the majority of which are African American and Latino).

Challenges and Cautions

As previously mentioned, several attempts at forming a national network for arts in corrections preceded this effort. Interviewees familiar with those efforts shared reflections about what they learned from those experiences.

Challenges to success are important to understand, not only in relation to this effort, but also to advancing the field as a whole. What have been the critical challenges and barriers to strengthening and expanding this field overall?

Contextual challenges

- **Lack of support from the public:** Some interviewees observed that the general public is hostile or apathetic towards incarcerated people and do not see the benefit of these programs to the public at large. Public support in shaping the debate and influencing public funds is key to increased access to correctional facilities as well as financial resources for these programs.
- **Undervaluing community arts in general:** There is a division that already exists in the arts field between the practice of art versus art that serves a community or social justice function. While not always mutually exclusive, this does play out as a potential challenge when seeking support for arts in corrections work.

Making a strong and unified case

- **Need for cohesion, unity and clarity of purpose:** The diversity of programs, people, models, political beliefs and motivations for doing this work can make coming together challenging. The steering committee and/or people in the field have not had adequate time to clarify common values and to address issues that could potentially divide them, such as “Are we abolitionist? Do we work to end mass incarceration? Are we strictly a group for people who engage in arts in corrections etc.?” Not talking about these issues or rendering them invisible can inhibit the formation of an effective and solid network.
- **Need for evidence based evaluation:** Evaluation has been identified as a key strategy for making a strong case for this work. For example, in California, the results of research based on demonstration projects in four California prisons led to a \$2.5 million contract for two years from the California Department of Corrections and Rehabilitation to the California Arts Council for arts programs in 18 state prisons. Departments of Corrections around the country need to be able to track what practitioners and participants know from their experience---arts programs can transform people’s lives and reduce recidivism. Additionally, practitioners need more exposure to evaluation methodologies that they can adapt to track success and effectiveness for the benefit of their programs.
- **Avoid being “California-Centric”, i.e., be intentional about geographic diversity and neutrality:** Some practitioners outside of California are concerned about a network that will be perceived as “California-Centric”. The success of this network will be determined by its ability to be managed by a neutral entity and to meet the needs of people around the country including rural as well as urban areas.

Realistic costs and capacity needs

- **Overworked and under-resourced people and organizations:** Even the larger organizations with more robust budgets find themselves underfunded and over-worked in this field. This is even more acute for small organizations and individual arts practitioners in prisons. Asking people to commit to things that they actually did not have capacity or energy for has been a challenge in the past.

- **Start slow with focus:** Practitioners cautioned against creating a vision that is too big and unrealistic. They opted instead for a more focused, incremental approach that will include taking time to build an inclusive planning committee, to communicate a transparent process with potential members and to clarify shared agreements and purpose.
- **Don't underestimate costs:** To be successful, there will need to be salaried staff and administrative support for this network. Interviews with network leaders, foundation staff and practitioners all cautioned against doing this with no staffing or financial support and underestimating the true cost of developing this network in a meaningful and useful way.
- **Don't be tempted into over-reliance on the digital world and social media:** This network will need in person and direct communication. Over-reliance on social media may seem like a quick fix but will not fulfill the need of members for information sharing, capacity building and community.

"Don't do it in a bad way by overtaxing people who are already stressed out. Don't bother doing it if it is not done well." Funder

"These are "thin ice" fields and organizations that are over-worked and over taxed... Starting with a focus that people can be clear on will prove useful in the long run." Network Leader

"There are some natural tensions between groups that have more funding than individual practitioners and or volunteer led groups. Also artists are not trained to work together in these ways (although working in an ensemble is very familiar to actors)." Researcher

"States and local need support from national coordinating group. Be careful that your coordinating body on that national level has enough administrative support to support the chapters, so they feel valued. Instead of being top heavy, I'd design it around the core partners. They should design the national coordinating structure, rather than impose it upon them." Network Leader

"I find that networks often push out info without being of value of to members." Practitioner

"Focus and neutrality will be really important. This has to be figured out early on--people need to be on the same page if we are going to succeed." Practitioner

"I'd insist prime supporters donate enough to have 1-2 years operating expenses in a reserve and capitalize it." Network Leader

Funder perspectives on challenges and cautions

Funders were asked about barriers to funding arts in prison. Funders interviewed shared insights from their unique vantage points:

“A barrier to funding for the arts is that they are seen as one-offs rather than as an integral part of the work/rehabilitation—how do we integrate the importance of the work?” Funder

“The political culture of the moment really impacts the amounts of money available—the focus is heavily on job training and not the arts. We always have to make the case that there can be cost savings and produce positive outcomes.” Funder

“The challenge is that these types of issues are peripheral to foundations—most foundations really want to support artists in a more traditional way. The focus is not on community arts—there is a division between professional arts making and community settings that use arts as a process.” Funder

“It is hard to document the value of these networks (we supported one for 12 years) but we do know that the physical time they spent together was most important!” Funder

“It is fantastic work and valuable but we need good data and the measurement of the impact of this interventions. We need more compelling data about impact—for example reducing violence within a facility, recidivism etc.” Funder

Areas that need more conversation

While these interviews surfaced numerous areas where people had agreement around issues going forward and things to be cautious about, there still remain topics that will need ongoing conversation between the planning team of this network and the network itself. Not unlike the broader conversation going on nationally about criminal justice reform and the need to end mass incarceration, there are strong feelings held about race, power, privilege and how we discuss these dynamics without further fragmenting our efforts. Listed below are areas for further conversation. By opening up respectful dialogues around these issues early on in the formation of the network, many interviewees believe an arts in corrections/prison national network will have a greater chance to go deep, be sustainable and be truly inclusive of people regardless of the types of work they do, where they live or their affiliation.

- 1. Defining criteria or standards for membership or quality?** Should the tent be open to any organization or practitioner that self-defines as “doing the work”? The tent for this national network is potentially very big and while there is a feeling of wanting to be welcoming and inclusive, how should that translate into what membership looks like? Who are the primary constituents to drive and be served by this national network? Should a national network play a role in setting standards or criteria for what is considered good programming? Defining membership, any criteria, and the roles/relationships of other sectors require more clarity.

2. **Who are the leaders driving this process?** Who is driving this process beyond the team that self identified at the conference last year? What is the process for selecting a planning team going forward? How to create a team that is inclusive of people across geographic areas, organizational size, formerly incarcerated, academic institutions etc.?
3. **Lifting up issues of race, power, and privilege:** Many practitioners called out the need for more openness and conversation field-wide about how the dynamics of race, power, and privilege play out in this work. This has far reaching implications for a national network from the inclusion of anti-oppression/privilege consciousness training for volunteers, creating authentic peer to peer interactions/conversations, the design of leadership and governance structures, centering of the leadership of formerly incarcerated and currently incarcerated program participants and increasing intentionality of the language used to describe the work.
4. **Advocating for what?** Many come to this work because of their passionate political beliefs and aspirations for change. But, a national network needs to approach advocacy with cohesion, especially since national advocacy could have adverse impacts on local work in prisons and correctional facilities. There is not yet agreement on how far to take advocacy as a national network. While a natural starting place can be to advocate for more arts in corrections programming, whether to take on, even in solidarity, criminal justice issues beyond the arts such as ending solitary confinement, parole reform, etc. will require more conversation.
5. **Funding approaches?** Given the finite resources historically available in this field, an environment of scarcity and competition for limited funds raises further tensions and questions the network should discuss.
 - a. How to manage potential conflicts or competition between individual organizations or the national network receiving funding?
 - b. How to approach the different, though not mutually exclusive strategies of seeking private foundation funds or advocating for public investments?
 - c. How to be intentional about issues of equity in funding? As in other fields, large well-resourced national foundations tend to fund large established, branded organizations, rather than smaller community based groups. What role could a national network play in mitigating or not reinforcing these dynamics in funding?

“There is a schism between people doing the work who want to abolish prisons and people who are just focused on programs and program development.” Funder

“How are people invited into this--what constitutes membership, what is the criteria? We need a non-judgmental network--a place where people can speak up honestly-- It has to be run by people who are respected.” Practitioner

“Volunteers have to have training that educates them about the impact of trauma...of the authoritative mind. Understanding one’s own personal biases, we all have them. We have to be educated on how to move forward differently.” Former Participant

“We don’t give up because people don’t agree. Ultimately, I know very clearly that the prison industrial complex is racially charged, and if you’re not having conversations about race, then it’s not an authentic conversation about the work you’re doing...Can’t have a network without a strong analysis re: race, class, and the criminal justice system. We’re trying to support these artists, and we can’t be oblivious of the dynamics acting on them. We know these are the issues that are taking center stage.” Network Leader

“Funding streams are out there, just emerging. A national network could document work in a meaningful way, document the need, so that we could better advocate for more funding. Help set the standard for the kinds of programs that should be funded.” Funder

“A trend is that funders are looking for different business models. I would say as part of network, design something that’s earned income” Network Leader

Recommendations and Next Steps

The 32 people interviewed for this report enthusiastically support the formation of a national network. While each highlighted things to be cautious about and conversations that will need ongoing attention, all believe in the value a network could provide to the field. The recommendations below summarize suggestions for next steps and address both the structure and process for the network going forward.

- 1. The structure and purpose of this network should be practical, simple, spacious, and outrageously useful!**
 - At least in the early years of formation, focus on the needs of members, and the youth and adults they serve.
 - Programming should focus on building community, sharing of stories and emerging practices, organizational and fund development and strategies for increasing research, evaluation and documentation.
 - Advocacy should be limited to raising the visibility and importance of the field at least initially.
- 2. Prioritize meeting local needs:**
 - Recognize that jails and prisons function differently in different places.
 - Promote regional groupings and/or opportunities to meet at conferences and other related gatherings.
 - Allow local needs to drive the energy of this network, offer opportunities for a continuous feedback loop between a national planning committee and local members (and staff in the future).

- 3. Continual fund development is imperative to raise necessary funding for staff coordination, administrative support and program funds to do this right:**
 - Set up visits with foundations post-report to share findings and engage them in funding conversations.
 - Follow up on opportunities to take program officers on visits to actual programs in prisons (shared through this interview process).
 - Connect with Grantmakers in the Arts and similar networks to explore opportunities for site visits to programs in prisons and workshops at conference.
 - Develop a budget that adequately addresses what it will take to staff this network and support regional programming and an annual or bi-annual conference.
 - Explore funding options including membership fees and fee for service opportunities.
 - Have an operating budget of 1-2 years in place with paid staff and administrative support before formally launching the network.
- 4. Prioritize in person learning and participation:**
 - Create program exchanges for people to visit and learn deeply from each other.
 - Craft opportunities for meet-ups that are statewide, regional or local.
 - Promote regional groupings and or opportunities to meet at conferences and other related gatherings.
 - Organize exchanges geared towards the needs of younger or newer people in the field.
- 5. Conference planning has to be intentional, creative and broad:**
 - Hold national convenings but move the location and sponsorship yearly or bi-annually. Conferences should not be too heavily organized around a particular region or geographic area.
 - Create opportunities for a mix of speakers that represent institutions (federal government, DOC etc.), practitioners and alumni.
 - Facilitate exchanges of information between older and younger practitioners.
 - Create workshops on brass tacks (fundraising, volunteer training, organizational development and advocacy) and for creative expression. Bring art fully into the conference!
 - Pay attention to language on panels and in framing of conference.
 - Provide spaces to talk about hard issues--challenges, race, power and privilege as well as what is going great.
- 6. An intentional planning process needs to be funded and put in place:**
 - Create a planning committee that includes people from a variety of programs, geographic areas, representation of former participants and has funds to meet in person.
 - Create a three-year strategic direction plan that will outline vision, values, program and fund development plans as well an initial governance structure and staffing.

- Building upon the information shared in these interviews, set out to maximize opportunities for communication including a national moderated listserv, one more national convening and potentially opportunities to meet locally attached to related convenings.
- Identify a fiscal sponsor or organization that will offer the network infrastructure and financial management while being a neutral but supportive partner.

“ I see this as a forward-looking organization, a pioneering organization.” Network Leader

APPENDIX A:

LIST OF INTERVIEWEES

The following people were interviewed for the purposes of this report. Thirty-one interviews were conducted in April and May 2016.

Affiliation	Name	Role
Foundations & Government Agencies		
Stuart Foundation	Delia Reid	Sr. Program Officer
Warhol Foundation	Rachel Bers	Program Officer
National Endowment for the Arts	Beth Bienvenu	Director of the Office of Accessibility
National Endowment for the Arts	Michael Orlove	Director of Artist Communities and Presenting & Multidisciplinary Works
Kalliopeia Foundation	Sohrob Nabatian	Program Officer
The James Irvine Foundation	Josephine Ramirez	Portfolio Director
Grantmakers in the Arts	Janet Brown	President and CEO
California Arts Council	Craig Watson	Director
The Wallace Alexander Gerbode Foundation	Stacie Ma'a	President
Nexus Global Youth Summit	Christina Hollenback	Chair of the Working Group toward Equal Justice
Arts Networks		
Alternate Roots	Carlton Turner	Executive Director
National Center for Creative Aging	Gay Hanna	Executive Director
Center for the Study of Art and Community, formerly with Arts in Corrections, CDCR	Bill Cleveland	Director
Animating Democracy, a Program for Americans for the Arts	Pam Korza	Co-Director
Higher Education in Prisons Network	Lindsay Miller	Consultant
ArtsChangeUS: Arts in a Changing America	Roberta Uno	Director
Common Field	Courtney Fink	Co-Director
Southwest Correctional Arts Network	Grady Hillman	Arts in Corrections Researcher and Consultant to the NEA
Arts for Incarcerated Youth Network LA	Kaile Shilling	Executive Director

Practitioners

Shakespeare Behind Bars	Curt Toftland	Founder
Rehabilitation Through the Arts	Katherine Vockins	Founding Director
Alabama Prison Arts + Education Project	Kyes Stevens	Executive Director
The Actors' Gang	Sabra Williams	Director of the Prison Project
Occidental College	Ella Turenne	Assistant Dean for Community Engagement
City of Philadelphia Mural Arts Program	Robyn Buseman	Executive Director
Jail Guitar Doors	Wayne Kramer	Co-Founder
Create Forward LLC, NYU Prison Education Program	Piper Anderson	Founder, Faculty
Voices Unbroken	Victoria Sammartino	Founder & Executive Director Emeritus
Arts in Corrections Alumnus	Troy Williams	Filmmaker, Journalist, and Community Activist
Arts in Corrections Alumnus	Guillermo Willie	Practicing Artist
Arts in Corrections Alumnus	Henry Edward Frank	Artist
The Actor's Gang, Arts in Corrections Alumnus	Christopher Bisbano	Coordinator behind bars

APPENDIX B:

Models of Networks for Consideration

In addition to themes of alignment and challenges, this report offers an initial exploration of how a national network could be structured. Interviewees were asked to recommend current network organizations to learn from and specific governance, finance, and program models to potentially emulate. While none may be the perfect template, these networks offer valuable models and experience to learn from and consider moving forward.

1. Arts for Incarcerated Youth Network
2. Common Field
3. Animating Democracy
4. ArtsChangeUS: Arts in a Changing America
5. Higher Education in Prisons
6. Shakespeare Theater Association
7. Alternate Roots
8. National Center for Creative Aging .

Arts for Incarcerated Youth Network: “A unified voice for arts as a modality to work with traumatized youth incarcerated in LA County” AIYN is a network of nine organizations in Los Angeles County that was created with funding from the LA Arts Commission and the Los Angeles Probation Department (additional funds are provided by private foundations and donors.) In addition to a funding platform, members share theories of change, best practices and make the case for investment in the arts. Kaile Shilling, Executive Director shared more about their model.

Structure and Governance: AIYN is fiscally sponsored by Community Partners. They have a governing council that meets quarterly comprised of the six founding Executive Directors plus four at large members. They have monthly meeting for Executive Directors and Program Directors to discuss best practices and share information. Their members are organizational not individual. They have an on-boarding culture as well for newer groups that wish to join that generally takes six months. Groups are vetted with “standards of practice” and their members do a site visit to see work in real time.

Program: In addition to offering a funding platform and learning opportunities for their members, AIYN also offers training to the probation department and local organizations on the importance of arts and juvenile justice. AIYN is a closed network that offers funding to members (through paid fee for service opportunities), an advocacy arm, offers cross trainings and organizes two collective events a year. AIYN is committed to mentoring younger members and to building capacity—“we practice a culture of generosity”.

Staffing: They have one director (full time) and a part time administrator, advocacy and reentry coordinators.

Annual Budget: About half of their funding is public and which is matched by donors and foundations. They are experimenting with a model that pays out funding to groups when they provide services to the probation department and local organizations. Since their inception six months ago they've raised 350K and this will go to 850K in the next year (50% of funding goes to groups and 50% for programs).

Common Field: “Connecting independent, responsive, grassroots, artist-centered cultures”.

The Common Field Network is focused on visual arts organizations that are non-commercial, experimental and grass roots. They represent a mix of small, unstructured organizations and organizations with large budgets over one million dollars and currently have 300 members throughout the United States.

Structure & Governance: Currently they do not have an official body, board or formal advisory board. They have an informal advisory council that has 11 people on it and comes together twice a year. They share a strong culture that values keeping things streamlined with a small board, “Many people in their field share a mistrust for non-profit structures and culture” according to Courtney Fink, Co-Director.

Program: There is no other network like this in the arts field—New Field is self-organized around feedback from members who want to break their isolation—their most important event is an annual convening. Throughout the year members share histories, archive resources, and share technical tools with each other (legal etc.). They have also created the OUR FIELD Initiative to give small grants to support innovative ideas and experiments. This funding will also support 15 “meetups” planned around the country for members. New Field is publishing a series of tool kits on issues that people are interested in.

Staffing: Currently New Field has 2 part time co-director consultants and a third part time operations and communication manager. Their biggest financial challenge is online tech support. They are fiscally sponsored by the Space Gallery in Maine but are hoping to create a (501)(c)(3) non-profit organization in 2017.

Annual budget: Common Field is funded by the Warhol Foundation and the Hermera Foundation (as well as local funders) and was launched eight months ago. Prior to its founding, the network was entirely volunteer driven. The budget for running the network is 170K plus another 250K for the convening. The most expensive item right now is building the website. They currently offer free membership but 80% of members pay a membership fee on a sliding scale.

Animating Democracy: “Understanding the social impact of arts for change”

A program of Americans for the Arts, Animating Democracy serves a wide range of people who are interested in the role of artists in social justice-- academics, funders, practitioners and community orgs and policy makers. Pam Korza, Co-Director shared more about this network.

Structure & Governance: Animating Democracy is a program of America for the Arts which supports their infrastructure, fundraising efforts etc. There is not a board, but for every project, an advisory committee is created.

Program: Their main purpose is to offer knowledge building activities for their constituents—site exchanges, learning communities (to explore the effect of the work, build organizational capacity, assess audience and artistic impact). More recently, Animating Democracy is working on understanding the social impact of arts for change and is focused on evaluation and assessment. Convenings have been geographically dispersed and tend to have 50-120 participants to make exchanges more intimate and are always co-created with grantees. Publishing has been a substantial focus and work has been circulated in the academic arena for students on a range of topics from best practices to trends in the field. Learning exchanges have proven to be one of our most powerful activities.

Staffing: There are two co-directors with a full time administrative staff person—all are contractors. They spend a percentage of time on fundraising but get support from the development staff at Americans for the Arts.

Annual Budget: In the early years, they regranted funds contributed by the Ford Foundation. As time goes on they have been raising less money---AFTA is offering them some support. The budget hovers at \$300K with 10-15% of that provided by earned income.

ArtChangeUS: Arts in a Changing America, “Seeks to explore and understand the dramatic demographic transformation of the United States and its profound impact on arts and culture.” ArtChangeUS, “uses this moment of demographic shift throughout the country to shift the conversation to focus on the assets of those communities and to center the arts at the heart of social justice work.” They are in the first year of a five-year initiative.

Structure & Governance: There is no governance structure. ArtsChangeUS is fiscally sponsored by the Citizen Engagement Lab and provided office space by Cal Arts and New York University. They have 15 core partners across art disciplines, budget size and regions to model equity (very small to very large).

Program: Arts in Change organize large national convenings every six months—the use of online technology is key to these events in SF, NYC and Detroit (their convening was live streamed to 27 states). They have an e journal called EFRAME--commissioning content from gatherings and through solicitation of long form essays --- they plan on publishing a book at the end of the project. They also organized a national contest to create three minute videos on immigration.

Staffing: The director, Roberta Uno, is full time since 2015 and she has a 4 day a week program director who is an artist as well as three graduate student fellows who work 15 hours a week. They just hired two graduate students as consultants and hope to convert one of them to another position.

Annual budget: Year one: (without in kind office) \$500K. This should increase to 700K until the end of the project.

Higher Education in Prisons: “A platform for a collective voice”

In March 2016, an informal group of ten leaders of higher education in prisons came together to explore how to form a national organization, which is not yet formally named.

According to their consultant, Lindsay Miller, though still very early in their process, they are interested in a national organization to advance and support education in prisons programs overall, as well as to improve ways to share information, create peer support structures, connect leaders/educators, and inform policy/advocacy. Their ongoing process may offer useful insights given areas of cross-over with our efforts. There was interest in staying mutually informed and possibly to consider opportunities to partner in the future “to be strategic in shaping public discourse, outreach campaigns, storytelling, public facing initiatives.”

Structure & Governance: The structure for the national organization is not yet determined, and will be developed through a strategic planning process planned for fall of 2016 and beyond. After securing a planning grant from a common funder, Mary Gould of St Louis University and Sean Pica of Hudson Link invited eight leaders to join them in a visioning workshop in March 2016. This group is implementing an open process to nominate and select a formal strategic planning committee. They will be getting feedback from strategic partners over the summer. There is intention to “taking a step back...we want to be thoughtful around inviting people into the process...build buy-in and serve all.”

Program: An annual conference has been hosted and organized by volunteers, often with in-kind support of space and other resources from educational institutions and with registration fees paid by participants. Currently, a listserv facilitates communication and information exchange. More substantive program visioning would happen as part of the strategic planning process.

Staffing: Staffing will be determined.

Annual budget: Budget will be determined. Currently, there is funding for the feasibility and strategic planning process through the end of 2016.

Shakespeare Theater Association: “A way for people to connect, be of service to each other” Shakespeare Theater Association (STA) is a 25+ year global membership network of 120+ theater groups with Shakespeare at the core of their programming. According to Curt Toftland, long time STA member, it is a “forum for the artistic, managerial, educational leadership for theatres...to discuss issues and methods of work, resources, and information, and to act as an advocate for Shakespearean productions and training.”

Structure & Governance: A straightforward membership structure require all members to pay dues from \$550-100 annually based on size of organizations’ budget. An Executive Council is comprised of a President, Vice President, Treasurer, Secretary, and two at large positions, and past presidents stay involved in an advisory role to the Executive Council to maintain historical memory and continue to guide the network. “This is built on generosity, not in competition...we help each other and it doesn’t matter if you’re a \$20 million budget or \$20K budget organization.”

Program: A **website** with links to all members’ organizations functions acts as an effective clearinghouse. The **annual conference** provides “lots of social time to sit down and talk” and opportunities for mentoring for organizations in arts and management. A member organization volunteers to host the conference giving the opportunity for an in-depth visit with a local institution. Members pay conference fees to cover the costs of the event.

Staffing: Primary paid staff is a part-time Executive Director (10-20 hours/week) with volunteer member support for other functions.

Annual budget: \$50K

Alternate Roots: “Art in service to creating equity”

Alternate Roots is a regional Southern-based artist centered and led membership organization that “supports the creation and presentation of original art that is rooted in communities of place, tradition or spirit...and works to dismantle all forms of oppression—everywhere.” Carlton Turner, Executive Director describes it as a “participatory democracy for artists” and poses, “How are artists using their works and talents, if not in service to creating equity?”

Structure & Governance: An intentionally non-hierarchical structure, all members (currently estimated at 350 active members) are full voting board members. Due to growing demands in recent years, an Executive Committee of nine to eleven members has taken on a “visionary more than managerial” leadership role for the organization.

Program: All of the programming is centered around the needs and vision of the artist members, including; **ROOTS Week**, a core activity for 40 years is the annual in-person 5 day gathering for all members, who convene together for peer learning, relationship building, collaboration, and decision-making. **Learning exchanges** are a valuable model of deep in person peer to peer learning. **Artist Assistance Program** supports artist requested professional development with small grants. **Partners in Action** is a regranting program that invests in artist and community collaborations. **Arts & Activism Tools** compiles an “ever-evolving” set of resources and tools for the field on their website. While they have a “robust digital infrastructure, it’s not the only way--We have phone banks, mailings as needed. We share information in many different forms to reach everyone.”

Staffing: Current staffing has grown to six full time staff, including the executive director, development, finance, program, administrative, and communications positions. This was supported by budget growth over the past eight years. Prior to that, there was 1-2 staff and much volunteer work contributed by the Executive Committee and general members.

Annual Budget: The budget has grown from \$325K to 1.3 million over the past eight years, with support mainly from large national private foundations.

National Center for Creative Aging: “Grounded and authentic to the constituents we serve”

The National Center for Creative Aging (NCAA) is a national service organization dedicated to fostering and promoting the connection between arts and healthy aging. Founding director Gay Hannah explained that NCAA’s core purpose is to advance “dialogue, advocacy, capacity building, and innovation that serves the field.”

Governance and structure: Individual membership is free and organizational membership requires annual dues of \$275. Their 16 person Board of Directors aims to be a diverse cross section of their membership.

Program: A robust array of programming is anchored in nurturing peer leadership and communities of practice, including an annual conference and learning exchanges and pre and post conference professional development institutes. Online resources such as directories, listservs, and webinar series foster connection and capacity building.

Models of collaboration with philanthropic affinity groups and private foundations aim to leverage more resources for the field.

Staffing: Currently, 4 full-time staff, with an Executive Director, Director of Field services, Communications and Operations manager, Outreach and Development manager.

Budget: \$1 million raised mostly through private foundation grants and some public funds.

APPENDIX C:

INTERVIEW QUESTIONS FOR PRACTITIONERS

1. Name, organization, role (including volunteer, informal roles)?
2. In what program or facility(s) are you working right now or have you worked? In what art mediums/disciplines? (May not be applicable for intermediaries)
3. Please complete this statement... “My purpose in bringing arts into corrections/prisons is...” (Or what is the purpose of bringing arts into corrections/prisons?)
4. Through feedback at the conference and the electronic survey in 2015, we got strong support for creation of national arts in corrections/prisons network. Now—
 - a. What would this network achieve that is different from what’s already out there?
 - b. What need would it fill for you and your work? Please be specific.
 - c. What concerns should we be aware of as we envision this network?
 - d. What do you think you would have interest and capacity to participate in? Consider regional meetings, webinars, conference calls, list serves, national conferences etc. (*We know that many groups and/or individuals operate as volunteers and/or on very limited budgets.*)
5. What are models that we should consider (e.g. fiscal, leadership, governance, program etc.) as we envision the network?
6. Can you suggest 1-3 funders who might be interested in supporting this network-building work?
7. Do you think a national arts in corrections/prison network should have an advocacy arm and connect to the broader Criminal Justice Movement? If so, in what areas (for example sentencing reform, end to solitary confinement, parole reform, re-entry etc.)
8. If you attended the national conference in San Francisco in 2015 or are planning to go in the future, what is your feedback and recommendations for a future conference?
9. Other comments?

APPENDIX D:

INTERVIEW QUESTIONS FOR NETWORKS

1. Name, community that you serve, national vs. local?
2. What is your core purpose and what added value do you offer?
3. Programming;
 - a. What programs and or supports do you offer members?
 - b. What has been most effective?
 - c. What are the greatest challenges or things to avoid?
4. Governance structure;
 - a. What is your structure? Please describe key features.
 - b. What's been effective?
 - c. What's been challenging
5. Staffing;
 - a. What's staffing look like at your network?
 - b. Key functions/capacities?
 - c. What's been challenging?
6. Budget;
 - a. Can you give us an idea of your budget and how you raise it?
 - b. What's been critical in theses efforts? Most challenging?
7. Communication; What have you found to be most effective as you try to communicate with members across region and platform?
8. Do you have any other advice for us as we explore envisioning our network?

APPENDIX E:

INTERVIEW QUESTIONS FOR FUNDERS

Interviewee:

Interviewer:

Date:

1. Name, Foundation, Title
2. What is your interest in arts in prison work? What do you see as its greatest value(s)?
3. What if any arts work is your foundation supporting related to criminal justice? In what mediums/disciplines?
4. What are the biggest challenges or barriers to supporting this work?
5. Through both the national conference and an electronic survey with 206 national practitioner respondents in 2015, the idea of forming a national network that supports arts in corrections/prisons has been gaining momentum (including to do this feasibility study.)
 - a. What do you see could be the value in creating a national formation? Consider areas of professional development, learning community, advocacy, communications.
6. Could you recommend 1-2 arts organizations as relevant models to inform our exploration of effective national networks?
7. What are key areas of success or caution to consider as we explore these models?
8. Can you suggest other funders that may be interested in this area?
9. Would you be willing to visit an arts in corrections program in your area?
10. Other comments?